

JOHN
McLAUGHLIN
AND THE
MAHAVISHNU
ORCHESTRA

M*usic must serve a purpose; it must be a part of something larger than itself, a part of humanity.*

I am a man first, an artist second. As a man, my first obligation is to the welfare of my fellow men. I will endeavour to meet this obligation through music – the means which God has given me – since it transcends language, politics and national boundaries. My contribution to world peace may be small, but at least I will have given all I can to an ideal I hold sacred.

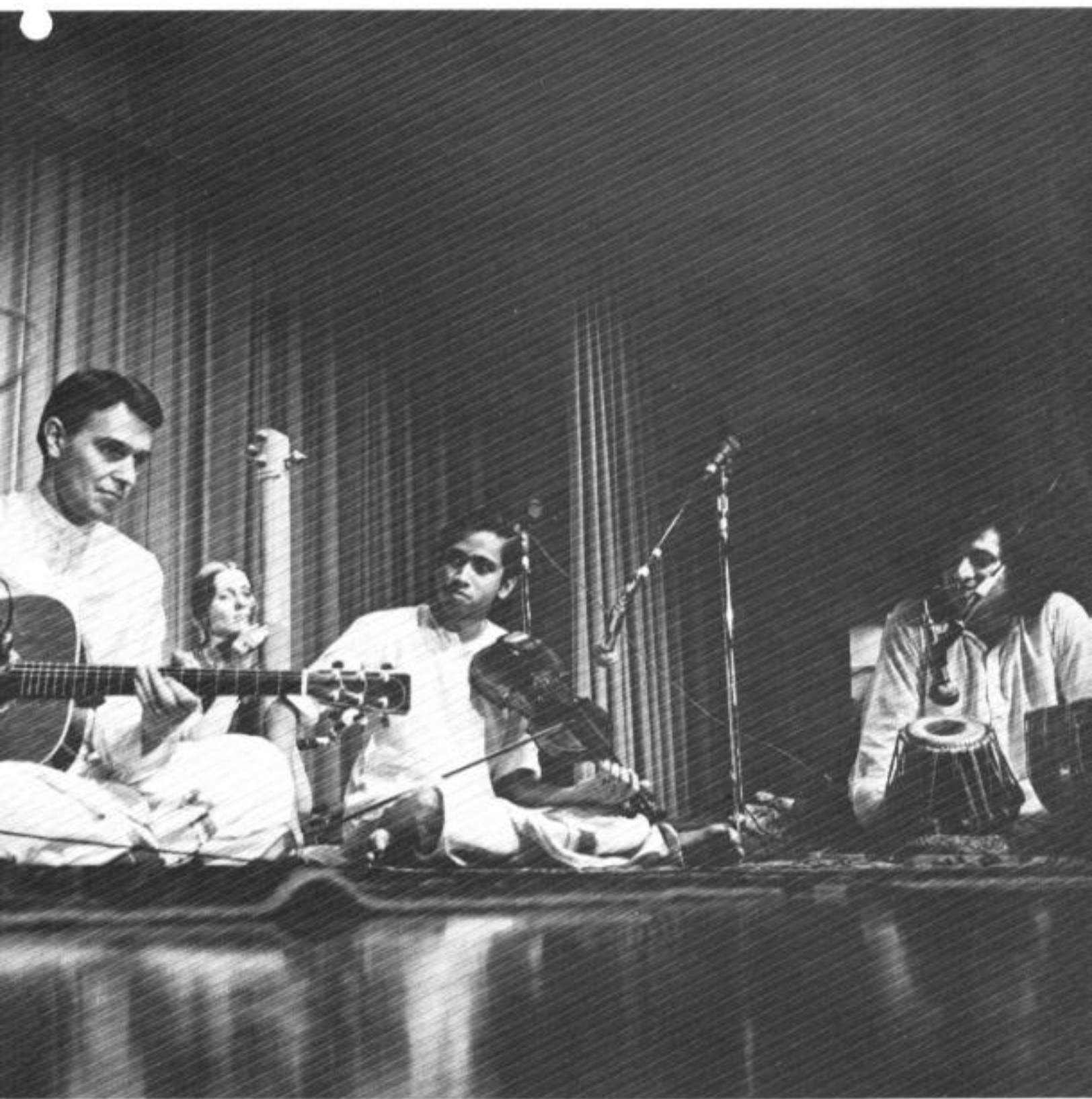
PABLO CASALS

T

*he word "spiritual" does not apply to goodness,
Or to wonder-working,
The power of producing miracles,
Or to great intellectual power.
The whole of life in all its aspects is one single music;
And the real spiritual attainment is to tune one's self
To the harmony of this perfect music.*

HAZRAT INAYAT KHAN

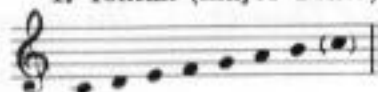




MUSIC VOOC

MODES

1. Ionian (major scale)



2. Dorian

3. Phrygian

4. Lydian

5. Mixolydian

6. Aeolian

7. Locrian



As you can see, six additional modes can be derived from the fundamental major mode (Ionian) by starting on each successive step of the fundamental mode. The synthetic fundamental modes are given below. You can derive additional modes from all the synthetic fundamental modes by using the same process of starting on each successive step. I have spelled out all fundamental modes in C for the sake of simplicity, but any mode can start on any pitch. For example, if G# Phrygian is recommended for improvisation, you would play



which is the third mode of E major. Likewise, if the sixth mode of B^b Double Harmonic is recommended, you would play



Not all of these synthetic modes and their derivatives have been used in this book. However, I have included them for the benefit of the serious music student, because one can find so much hidden within them, particularly in the extraction of their scale-tone chords.

SYNTHETIC MODES

Super Locrian

Neapolitan Minor

Neapolitan Major

Oriental



Double Harmonic

Enigmatic

Harmonic Minor

Hungarian Minor



Major Locrian

Lydian Minor

Overtone

Leading Whole Tone

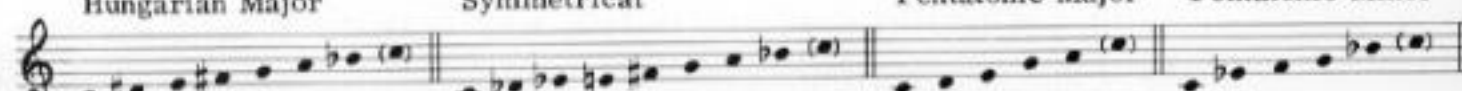


Hungarian Major

Symmetrical

Pentatonic Major

Pentatonic Minor



CABULARY

REPEATS

Music in repeated sections may be played as many times as desired unless indicated otherwise. Indications may be made either at the beginning of the section (Two times, Five times, etc.) or at the end (1. 2., 1.-7. 8., etc.).

In those sections where the number of repetitions is not stated, the directions "Enter 2nd time," "Enter 3rd time," etc. represent the order of entrances. The number of repetitions between each entrance can be unlimited.

THE BOX

The box is a device that uses words to shorten a score. Directions within a box indicate repetitions of previously stated music. After completing all directions within a box go on to the next section of written music.

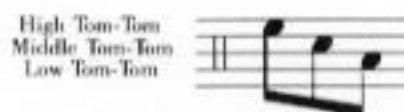
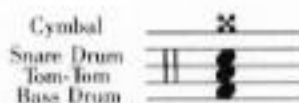
TUTTI

Sometimes in a repeated section of music the musicians make their entrances one at a time. The term "tutti" in a box or on a D.S. indicates that all musicians enter together.

TRADING

The term "trading" is used to indicate that two or more musicians take turns playing an ad lib solo for a predetermined number of bars. Trading 8's, for example, means that each player in turn plays 8 bars ad lib. Likewise, trading 4's means that each player in turn plays 4 bars ad lib.

DRUM LEGEND



Unless otherwise indicated, the Cymbal line refers to any kind of cymbal (ride, crash, high-hat, etc.). Notation for one Tom-Tom is written in the second space of the staff. When there are three different Tom-Toms (high, middle and low), the high Tom-Tom is written in the fourth space, the middle Tom-Tom (not Snare Drum) in the third space and the low Tom-Tom in the second space.

T

he Inner Mounting Flame

A Lotus on Irish Streams 37

Awakening 51

The Dance of Maya 42

Dawn 21

Meeting of the Spirits 12

Noonward Race 25

Vital Transformation 38

You Know, You Know 46

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irds of Fire

Birds of Fire 58

Celestial Terrestrial Commuters 65

Hope 77

Miles Beyond 62

One Word 78

Country Joy 104

97

Pure Love 57

74

W

e play music to align the spirit.

Traditional Hindu Saying

Resolu

Sanctuary

Sapphire Bullets

Thousand Island Pa

V

isions of the Emerald Beyond

Be Happy 135

Earth Ship 136

Eternity's Breath 114

Faith 126

If I Could See 132

Lila's Dance 111

On the Way Home to Earth 139

Opus I 138

Pastoral 125

B

etween Nothingness & Eternity

Dream 142

Hope

by JOHN McLAUGHLIN

$\text{♩} = 160$

Play six times, fade last time

Guitar
 Violin
 Keyboard
 Bass
 Drums
 Gtr.
 Vln.
 Kbd.
 Bass
 Dr.

The musical score for "Hope" by John McLaughlin is presented in two systems. The first system includes staves for Guitar, Violin, Keyboard (with treble and bass clefs), Bass, and Drums. The second system includes staves for Guitar, Violin, Keyboard (with treble and bass clefs), Bass, and Drums. The tempo is marked as quarter note = 160. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "Tacet first time".

Meeting of the Spirits

Ad lib solos; F# Phrygian or 5th mode of B Harmonic Minor or F# Pentatonic Minor

by JOHN McLAUGHLIN

Freely

Guitar *f*

Violin

Keyboard *f*

Bass *f*

Drums *f* Fill Fill *sim.*

$\text{♩} = 176$

Gtr. *mf* Enter 1st time

Vln. *mf* Enter 3rd time

Kbd. *mf* Enter 1st time

Bass *mf* Enter 3rd time

Dr. *mf* Enter 2nd time

Four times

Sua

Gr. *f*

Vln.

Kbd.

Bass

Dr.

Solo ad lib

Gr.

Vln.

Kbd.

Bass

Dr.

Four times

Sua -----

Gtr. 

Vln. 

Kbd. 

Bass 

Dr. 

Sua -----

Gtr. 

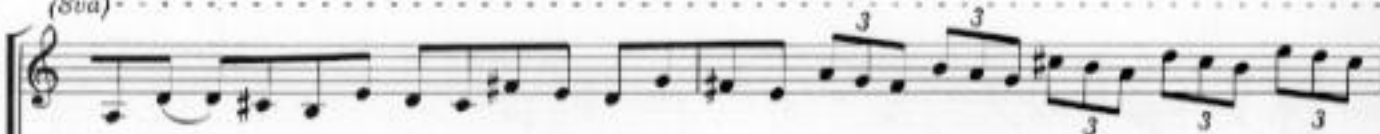
Vln. 

Kbd. 

Bass 

Dr. 

(Sva) - - - - -

Gtr. 

Vln. 

Kbd. 

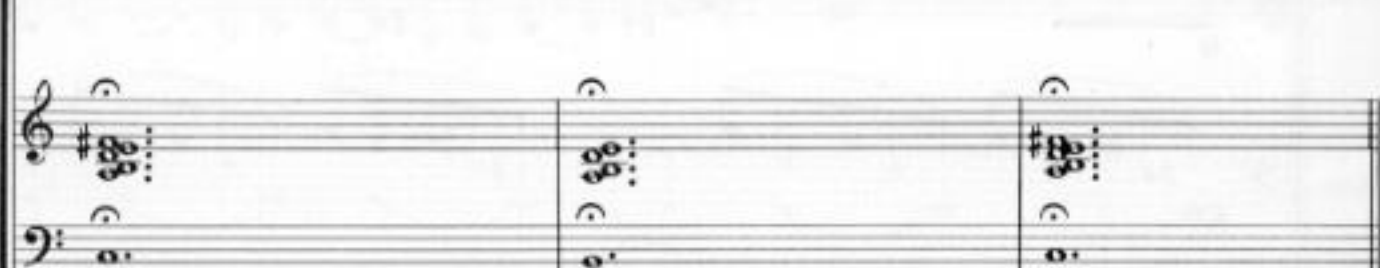
Bass 

Dr. 

(Sva) - - - - - To Coda

Gtr. 

Vln. 

Kbd. 

Bass 

Dr. 

Gtr. *loco*
mf

Vln. *mp*

Kbd. Solo ad lib

Bass *mp*

Dr.

Gtr. *8va* *loco*
mf

Vln. *mf*

Kbd.

Bass *mf*

Dr.

8va

Gtr.

Vln.

Kbd.

Bass

Dr.

Measures 1-4 of the first system. The guitar part includes a melodic line with triplets and a dotted line indicating an octave shift. The violin part follows a similar melodic pattern. The keyboard part has a steady eighth-note accompaniment. The bass part provides a simple harmonic foundation. The drums play a consistent pattern of eighth notes.

loco

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

Measures 5-8 of the second system. The guitar part continues the melodic line with triplets and an octave shift. The violin part continues the melodic pattern. The keyboard part continues the eighth-note accompaniment. The bass part continues the harmonic foundation. The drums continue the eighth-note pattern.

8va loco

Gtr. Vln. Kbd. Bass Dr.

This system contains measures 1 through 4 of the piece. The guitar (Gtr.) and violin (Vln.) parts are written in treble clef with a key signature of one sharp (F#). The guitar part includes a melodic line with triplets and a 'loco' section. The violin part follows a similar melodic pattern. The keyboard (Kbd.) part is in bass clef and features a steady eighth-note accompaniment. The bass part is also in bass clef and provides a simple harmonic foundation. The drums (Dr.) play a consistent pattern of eighth notes.

8va

Gtr. Vln. Kbd. Bass Dr.

This system contains measures 5 through 8 of the piece. The guitar (Gtr.) and violin (Vln.) parts continue the melodic line with triplets. The keyboard (Kbd.) part continues the eighth-note accompaniment. The bass part continues the harmonic foundation. The drums (Dr.) continue the eighth-note pattern.

Dawn

21

Ad lib solos: Slow section - based on *chord
Fast section - D Pentatonic Minor

by JOHN McLAUGHLIN

A Four times

Tacet 1st time; play melody 2nd time; play solo ad lib 3rd and 4th times

$\text{♩} = 132$

Guitar *mf*

Violin *mf*

Electric Piano *mp*

Bass *mp*

Drums *mp*

Am¹¹

Play 2nd time only

Play solo ad lib 1st time; play rhythm 2nd, 3rd and 4th times

Play four times

Play four times

Gtr.

Vln.

Elec. Pno. C/D

Bass

Dr.

*Am¹¹ - A Dorian; C/D - A Dorian; Fmaj7+11 - F Lydian; E⁷/F - F Mixolydian; A/G - G Lydian; D - D Ionian.
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This musical score is for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It is written for a five-piece band: guitar, violin, electric piano, bass, and drums. The score is in 4/4 time and the key of F major. The guitar and violin parts are in treble clef, while the electric piano, bass, and drums are in bass clef. The electric piano part includes chord markings: Fmaj7+11 and Eb/F. The drum part features a pattern of snare and bass drum hits, with some measures marked with an accent (>).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: guitar, violin, electric piano, bass, and drums. The score is written in 3/4 time and features a key signature of one flat (B-flat). The guitar part begins with a B-flat major chord and a melodic line that includes a sharp sign. The violin part follows a similar melodic pattern. The electric piano part is divided into two staves, with a chord change to A/G indicated. The bass part provides a steady, rhythmic foundation. The drum part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and is marked with dynamic symbols like accents and slurs.

Sheet music for the first system, measures 1 through 4. The instruments are Gtr. (Guitar), Vln. (Violin), Kbd. (Keyboard), Bass, and Dr. (Drum).

The Gtr. part starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and a *loco* section marked above the staff. The Vln. part follows a similar melodic pattern. The Kbd. part is in the bass clef, playing a rhythmic accompaniment with triplets. The Bass part is in the bass clef, playing a simple bass line. The Dr. part is in the drum clef, playing a pattern of eighth notes and rests.

Sheet music for the second system, measures 5 through 8. The instruments are Gtr. (Guitar), Vln. (Violin), Kbd. (Keyboard), Bass, and Dr. (Drum).

The Gtr. part continues the melodic line with triplets and a *loco* section marked above the staff. The Vln. part follows a similar melodic pattern. The Kbd. part is in the bass clef, playing a rhythmic accompaniment with triplets. The Bass part is in the bass clef, playing a simple bass line. The Dr. part is in the drum clef, playing a pattern of eighth notes and rests.

(Sua) 1

D. S. $\frac{3}{4}$ (tutti) al Coda

Gtr.

Vln.

Kbd.

Bass

Dr.

Coda

$\oplus$ Repeat and fade

Gtr.

Vln. Solo ad lib

Kbd.

Bass

Dr.

Gtr.

 Vln.

 Elec. Pno.

 Bass

 Dr.

B

(♩ = ♩)

Gtr.

 Vln.

 Elec. Pno.

 Bass

 Dr.

Play melody three times, then play rhythm ad lib

The musical score is arranged for five instruments: Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The score is divided into two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The key signature is one flat (B-flat major or D minor), and the time signature is 4/8. The guitar and violin parts feature triplet patterns in the first measure of each system. The electric piano and bass parts provide harmonic support with chords and single notes. The drums play a steady rhythm. The score includes performance instructions such as 'Play melody three times, then play solo ad lib' for the violin and 'Dm Rhythm ad lib' for the electric piano. The piece concludes with a final measure in the second system.

Gtr.

Vln.

Play melody three times, then play solo ad lib

Elec. Pno.

Dm Rhythm ad lib

Bass

Dm Ad lib

Dr.

Last time D. S. $\frac{3}{4}$ (melody) and fade

Last time D. S. 3/4 (melody) and fade

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Noonward Race

Ad lib solos: Violin - B Mixolydian
 Piano - A Dorian
 Guitar - B Mixolydian

by JOHN McLAUGHLIN

$\text{♩} = 160$ G9 Rhythm ad lib

Guitar

Violin

Electric Piano

Bass

Drums

Gtr.

Vln.

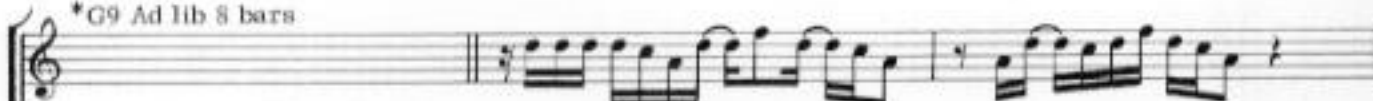
Elec. Pno.

Bass

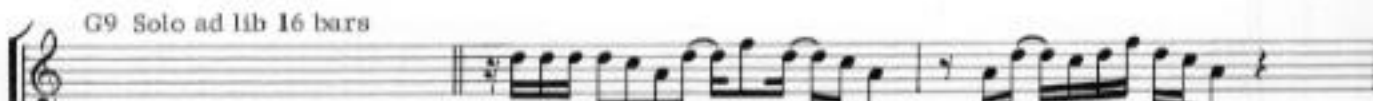
Dr.

Gtr. 

Dr. 

Gtr. *G9 Ad lib 8 bars 

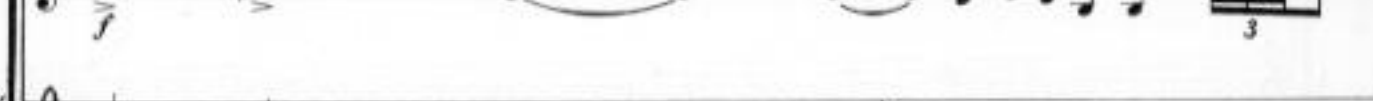
Dr. Solo ad lib 8 bars 

Gtr. G9 Solo ad lib 16 bars 

Dr. Solo ad lib 16 bars 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

* Play G9 chord and intersperse D Dorian.

B7 Rhythm ad lib

Gtr.

Vln. Solo ad lib

Elec. Pno. B7 Rhythm ad lib

Bass

Dr.

Sva.

Gtr.

Vln.

Elec. Pno.

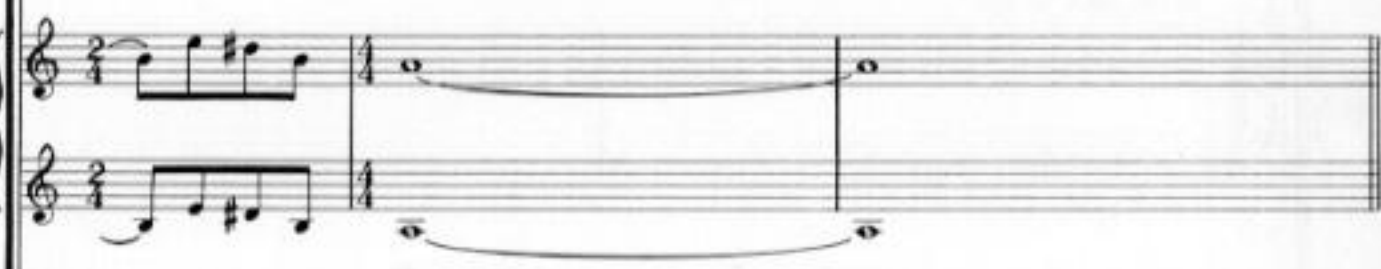
Bass

Dr.

(8va) -

Gtr. 

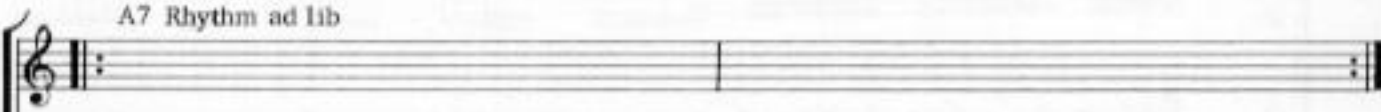
Vln. 

Elec. Pno. 

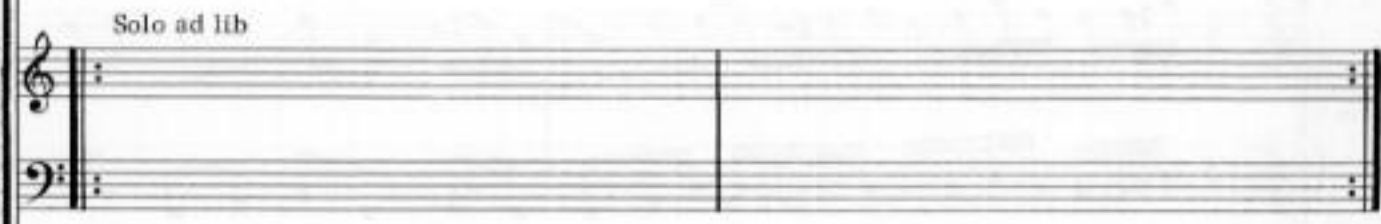
Bass 

Dr. 

A7 Rhythm ad lib

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Two times

844

This musical score is for the 'Gloria' section of the film score for 'The Untouchables'. It is written for a five-piece ensemble: Ctr. (Trumpet), Vln. (Violin), Elec. Pno. (Electric Piano), Bass, and Dr. (Drum). The score is in 2/4 time and consists of 4 measures. The Ctr., Vln., and Elec. Pno. parts are in treble clef, while the Bass part is in bass clef. The Dr. part is in common time (4/4). The key signature has one sharp (F#). The score is written for a five-piece ensemble.

Solo ad lib

Gtr.

Vln.

B7 Rhythm ad lib

Elec. Pno.

Bass

Dr.



Sua

Gtr.

Vln.

Elec. Pno.

Bass

Dr.



(Sua) - - - - - 1

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Sua - - - - -

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

(8va)-----

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

(8va)----- 1

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Sua-----

(Sua)

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(Sua)

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

8va - - 7

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

8va -

8va -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(8va)

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(8va)

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

loco

Gtr.

Dr.

G9 Rhythm ad lib 32 bars

Gtr.

Solo ad lib 32 bars

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

A Lotus on Irish Streams

by JOHN McLAUGHLIN

*Three times
Freely

Guitar *mp*

Violin *mp*

Piano *mp*

F Eb Db Cb Gb Ab

Gtr.

Vln.

Pno.

Bb Fm Gbmaj7 Bbm Cbmaj7 Cm

Gtr.

Vln.

Pno.

Bb Am G F#m7 Dmaj7 Amaj7/C#

Gtr.

Vln.

Pno.

B Bbm Ab Gm7 Em9 A sus4

* First time Guitar and Violin play melody and Piano plays rhythm ad lib.
Second time Guitar and Violin improvise on melody and Piano plays rhythm ad lib.
Third time Guitar and Violin are tacet and Piano improvises on melody over rhythm ad lib.

The Dance of Maya

Composition based on E Symmetrical and E Super Locrian
Ad lib solos: E Symmetrical or E Super Locrian or E Dorian

by JOHN McLAUGHLIN

$\text{♩} = 120$

A Three times

* Enter 1st time

Guitar

Violin

Electric Piano

Bass

Drums

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

* Third time play Violin melody, sounding as written.

Gr. Vln. Elec. Pno. Bass Dr.

This system contains the first two measures of the piece. The guitar (Gr.) and electric piano (Elec. Pno.) parts feature a melodic line with eighth and quarter notes, including some chromatic movement. The violin (Vln.) part has a sustained note in the first measure followed by a descending eighth-note line in the second. The bass line consists of quarter notes. The drums (Dr.) play a steady eighth-note pattern.

Gr. Vln. Elec. Pno. Bass Dr.

This system contains the next two measures. The guitar and electric piano continue their melodic lines. The violin part has a descending eighth-note line in the first measure and a sustained note in the second. The bass line continues with quarter notes. The drums maintain their eighth-note pattern.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

To Coda B

(♩ = ♩) Shuffle beat

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

E Rhythm ad lib

Awakening

51

Ad lib solos; based on *astrological sign of individual soloist

by JOHN McLAUGHLIN

$\text{♩} = 168$
A Three times
 Enter 1st time

Guitar

Violin

Electric Piano

Bass

Drums

Enter 2nd time

Enter 2nd time

Enter 1st time

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

E/E $\flat$ F $\sharp$ /E G/F $\sharp$ A/G

*According to ancient Egyptian mythology, the corresponding keys (pedals) were assigned to the following astrological signs:

Aries D $\flat$	Cancer A $\flat$	Libra D	Capricorn G
Taurus E $\flat$	Leo B $\flat$	Scorpio E	Aquarius A
Gemini F $\sharp$	Virgo C	Sagittarius F	Pisces B

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Gtr.

Vln.

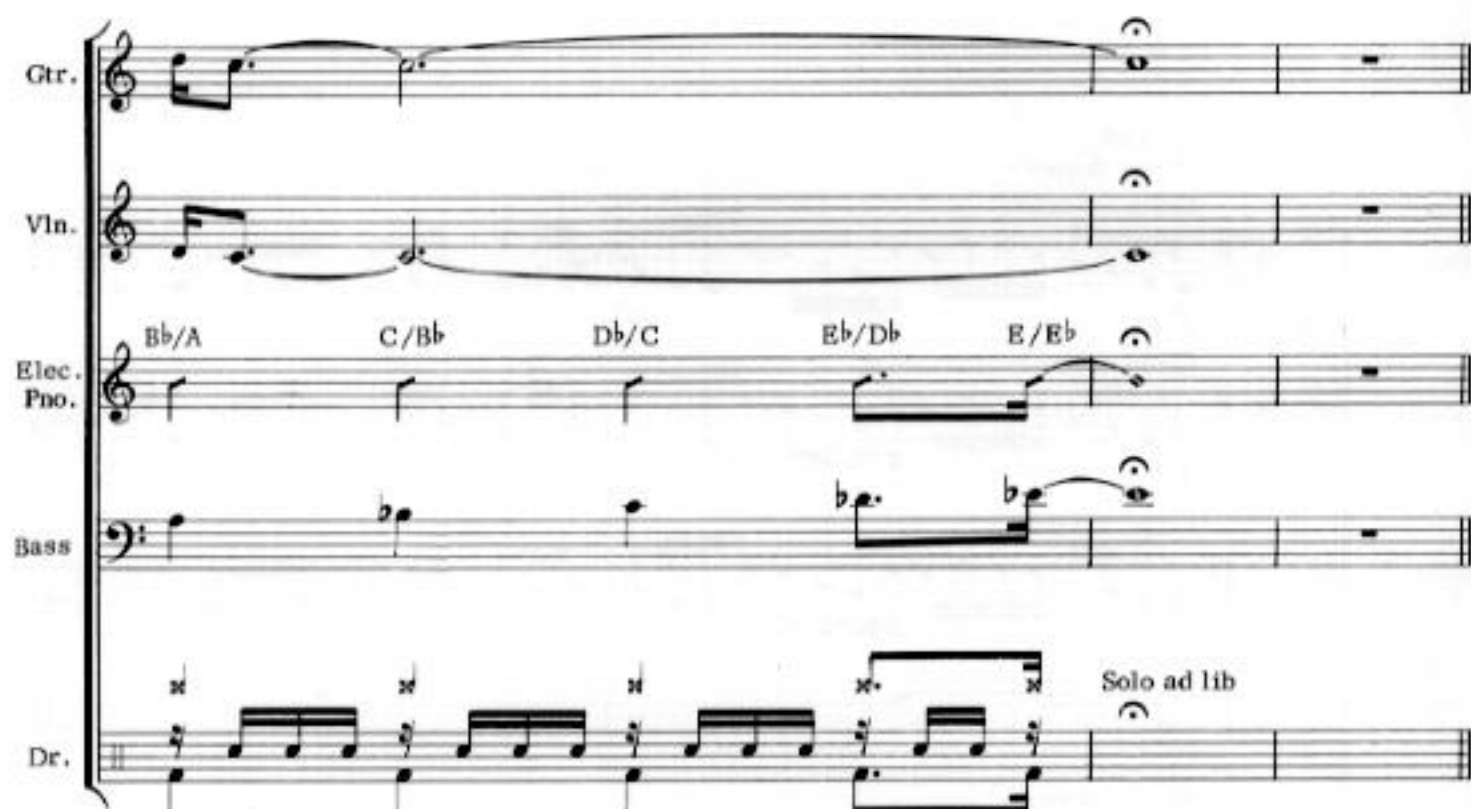
Elec. Pno.

Bass

Dr.

B $\flat$ /A C/B $\flat$ D $\flat$ /C E $\flat$ /D $\flat$ E/E $\flat$

Solo ad lib



A¹

Gtr.

Vln.

Elec. Pno.

Bass

Dr.



3rd solo ad lib

2nd solo ad lib

1st solo ad lib

* E Rhythm ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Last time D. S. $\frac{3}{4}$ al Coda

Coda

Ad lib

Ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

* Last five times superimpose [A] figure on [C].

Gtr.

Vln.

Chords: E/E $\flat$, F $\sharp$ /E, G/F $\sharp$, A/G

Dr.

* **B**

Gtr.

Vln.

Chords: B $\flat$ /A, A

Dr.

- Repeat **A**
- Repeat **B** in D $\flat$ Piano solo ad lib; Guitar rhythm ad lib; Violin tacet
- Repeat **A**
- Repeat **B** in E $\flat$ Guitar solo ad lib; Piano rhythm ad lib; Violin tacet
- Repeat **A**
- Repeat **B** Drums solo ad lib; Guitar, Violin, Piano and Bass tacet

*The modes indicated in **B** are the modes used on the recording; however, the student is free to base the mode of his solo upon the pedal corresponding to his astrological sign.

All

Gtr. 

Vln. 

Elec. Pno. 

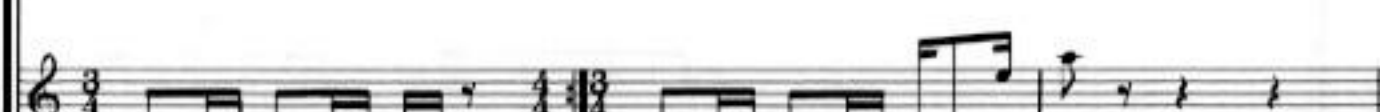
Bass 

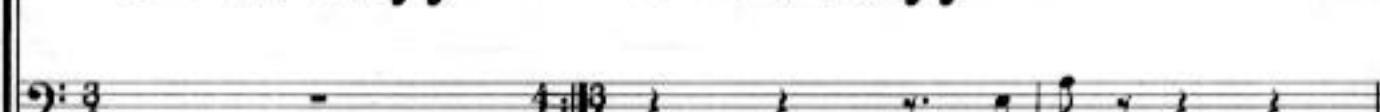
Dr. 

1. 2. 3.

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Birds of Fire

Ad lib solos in **C**: 1st bar - A♭ Super Locrian (E Pentatonic Minor may be interspersed)
2nd bar - B♭ Super Locrian (E Pentatonic Minor may be interspersed)

♩ = 384

by JOHN McLAUGHLIN

A Enter 1st time

Guitar

Violin

Keyboard

Bass

Drums

B Two times

Sev

Gtr.

Vln.

Kbd.

Bass

Dr.

loco

Gtr.

Vln.

Kbd.

Bass

Dr.

C Solo ad lib

Gtr.

Vln.

Kbd.

Bass

Dr.

Repeat **B** (omit last bar 2nd time)

D Sua

Gtr. *f*

Vln. *f*

Kbd.

Bass

Dr.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Guitar (Gtr.), Violin (Vln.), Keyboard (Kbd.), Bass, and Drums (Dr.). The music is written in G major and 4/4 time. The guitar and violin parts are in the treble clef, while the keyboard, bass, and drums are in the bass clef. The keyboard part includes chord markings: D#7 -9 +5 and C#7 +9. The drums part includes a snare drum (S) and a hi-hat (H). The score is divided into two measures, with the first measure containing the main melody and the second measure containing a continuation of the melody and a drum solo.

(8va) -

Gtr.

Vln.

Kbd. B/C

Bass

Dr.

rit.

rit.

rit.

rit.

Gtr.

Vln.

Kbd.

Bass

Dr.

- Repeat **C** Keyboard solo ad lib (Guitar plays written Keyboard notes)
- Repeat **B** (omit last bar 2nd time)
- Repeat **D**
- Fade on **C** Violin solo ad lib (Guitar and Keyboard play written Keyboard notes)

Miles Beyond

Ad lib solos; C Lydian

by JOHN McLAUGHLIN

$\text{♩} = 88$ A

Guitar *
Violin
Electric Piano
Bass
Drums

Fade in - Solo ad lib
Bb7 F7 F#7 G7 F7 Bb7 B7 C7 Bb7

mp

Gtr.
Vln.
Elec. Pno.
Bass
Dr.

F7 F#7 G7 as written

f

* In addition to above instrumentation, Synthesizer drones G and D  throughout.

B

Gtr. Vln. Elec. Pno. Bass Dr.

Gtr. Vln. Elec. Pno. Bass Dr.

C Three times

Gtr. *mf*
 Vln. *mf*
 Elec. Pno. *mf*
 Bass *mf*
 Dr. *mf*

D

Gtr. Fine
 Vln.
 Elec. Pno.
 Bass
 Dr.

Repeat **A** Violin (pizz.) and Piano duet ad lib
Rhythm section enters last time

Repeat **B**

Repeat **C** Drum solo ad lib (Guitar doubles Electric Piano; Violin tacet)
Then Guitar solo ad lib (Violin tacet)
Then melody as written

Repeat **D** to Fine

Celestial Terrestrial Commuters

Ad lib solos: determined in each bar by first note of Keyboard or Bass part

G - G Overtone
A - A Overtone
D $\flat$ - D $\flat$ Overtone
B $\flat$ - B $\flat$ Overtone

by JOHN McLAUGHLIN

$\text{♩} = 432$

Enter 1st time

Guitar *mf*

Violin *mf*

Enter 3rd time
Electric Piano

Keyboard *mf*

Enter 4th time

Bass *mf*

Drums *mf*

A

8va

Gtr.

Vln.

Kbd.

Bass

Dr.

(8va)-

Gtr. Vln. Kbd. Bass Dr.

This system shows the first measure of a musical piece. The guitar and violin parts are marked with an 8va (octave up) instruction. The guitar and violin staves have a whole note G4. The keyboard part has a half note G2 and a half note A2. The bass part has a half note G1 and a half note A1. The drums part has a quarter note G1, a quarter note A1, and a quarter note B1.

(8va)-

Gtr. Vln. Kbd. Bass Dr.

This system shows the second measure of the musical piece. The guitar and violin parts are marked with an 8va (octave up) instruction. The guitar and violin staves have a half note G4, a half note A4, and a half note B4. The keyboard part has a half note G2 and a half note A2. The bass part has a half note G1 and a half note A1. The drums part has a quarter note G1, a quarter note A1, and a quarter note B1.

(8va)-

Gtr. Vln. Kbd. Bass Dr.

This system shows the third measure of the musical piece. The guitar and violin parts are marked with an 8va (octave up) instruction. The guitar and violin staves have a half note G4, a half note A4, and a half note B4. The keyboard part has a half note G2 and a half note A2. The bass part has a half note G1 and a half note A1. The drums part has a quarter note G1, a quarter note A1, and a quarter note B1.

(8va)

Gtr. Vln. Kbd. Bass Dr.

Measures 1-4 of the musical score. The guitar and violin parts are marked (8va) and play a melodic line. The keyboard part has a bass line with some chords. The bass part has a simple bass line. The drums have a pattern of eighth and sixteenth notes.

(8va)

Gtr. Vln. Kbd. Bass Dr.

Measures 5-8 of the musical score. The guitar and violin parts are marked (8va) and play a melodic line. The keyboard part has a bass line with some chords. The bass part has a simple bass line. The drums have a pattern of eighth and sixteenth notes.

(8va)

Gtr. Vln. Kbd. Bass Dr.

Measures 9-12 of the musical score. The guitar and violin parts are marked (8va) and play a melodic line. The keyboard part has a bass line with some chords. The bass part has a simple bass line. The drums have a pattern of eighth and sixteenth notes.

68 (Sva)

Gtr.

Vln.

Kbd. Db9-5 Rhythm ad lib

Bass

Dr.

Gtr. (Sva)

Vln.

Kbd. Bb9-5

Bass

Dr.

Gtr. loco

Vln.

Kbd.

Bass

Dr.

Repeat [A] (tutti) Synthesizer solo ad lib
 Guitar plays written Keyboard notes; Violin tacet
 Repeat [A] (tutti) Guitar and Violin alternate solos ad lib

B *Sva*

Gtr.  18/8

Vln.  18/8

Kbd.  18/8

Bass  18/8

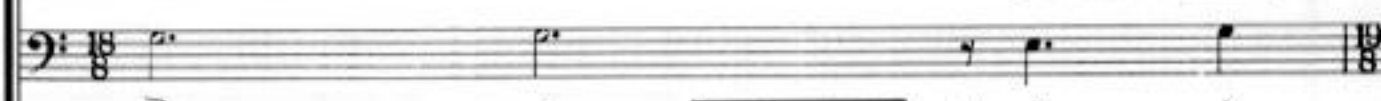
Dr.  18/8

(Sva)

Gtr.  19/8

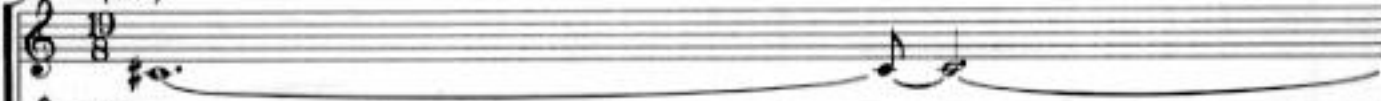
Vln.  19/8

Kbd.  19/8

Bass  19/8

Dr.  19/8

(Sva)

Gtr.  19/8

Vln.  19/8

Kbd.  19/8

Bass  19/8

Dr.  19/8

Synthesizer
A7-5 Rhythm ad lib

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.



(8va)

Gtr.

Vln.

Kbd. Electric Piano

Bass

Dr.



(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.



(8va)

Gtr.

Vln.

Synthesizer
Db9-5 Rhythm ad lib

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Bb9-5

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Electric Piano

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

Sapphire Bullets of Pure Love

by JOHN McLAUGHLIN

Synthesizer :00
 Guitar (without tone)
 Violin
 Bass
 Drums Ad lib fast notes on Snare Drum and Tom-Tom
 Warble
 Ad lib
 (one finger)
 intensity increase

Synth. :10
 Gtr. :15
 Vln.
 Bass
 Dr. Cymbal :20
 intensity decrease

(8va) -

Gtr. 18 8 *Db9-5 Rhythm ad lib*

Vln. 18 8

Kbd. 18 8

Bass 18 8

Dr. 18 8

(8va) - loco

Gtr. 22 8

Vln. 22 8

Kbd. Bb9-5 Synthesizer 22 8

Bass 22 8

Dr. 22 8

(8va) -

Gtr. 22 8

Vln. 22 8

Kbd. 22 8

Bass 22 8

Dr. 22 8

Thousand Island Park

1st ad lib: F Mixolydian

2nd ad lib: Guitar and Piano - D Super Locrian (B $\flat$ pedal)

Bass - B $\flat$ pedal (D Super Locrian may be interspersed)

3rd ad lib: F Phrygian

4th ad lib: same as 2nd

by JOHN McLAUGHLIN

Freely, with expression

Sva (throughout)

Acoustic Guitar

Piano

Bass

Acous. Gtr.

Pno.

Bass

Ad lib

Acous. Gtr.

Pno.

Bass

Acous. Gtr.

Pno.

Bass

Acous. Gtr. *Ad lib*

Pno. *Ad lib*

Bass *Ad lib*



Acous. Gtr.

Pno.

Bass



Acous. Gtr. *Ad lib*

Pno. *Ad lib*

Bass *Ad lib*



Acous. Gtr.

Pno.

Bass



Acous. Gtr.

Pno.

Bass

3

Acous. Gtr.

Pno.

Bass

Ad lib

Acous. Gtr.

Pno.

Bass

8va

3

Acous. Gtr.

Pno.

Bass

(8va)

One Word

Ad lib solos in B: G Mixolydian

by JOHN McLAUGHLIN

$\text{♩} = 184$

A

Guitar

Violin

Electric Piano

Bass

Drums

Rhythm ad lib

ppp

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains measures 1 through 4 of the piece. The guitar and violin parts are identical, featuring a melodic line that begins with a half note G4, followed by eighth notes A4, Bb4, and A4, and concludes with a half note G4. The electric piano part consists of sustained chords: a G4 octave chord in measure 1, a G4-A4 dyad in measure 2, a G4-Bb4 dyad in measure 3, and a G4 octave chord in measure 4. The bass line mirrors the guitar and violin, starting on G2 and moving stepwise to A2, Bb2, and A2. The drum part features a consistent eighth-note pattern on the snare and bass drums, with occasional hi-hat entries.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains measures 5 through 8. The guitar and violin parts continue the melodic line with a half note G4, eighth notes A4, Bb4, and A4, and a final half note G4. The electric piano part remains mostly static with sustained chords, but introduces a G4-Bb4 dyad in measure 7. The bass line continues its stepwise motion from G2 to A2, Bb2, and A2. The drum part maintains the eighth-note pattern, with a slight variation in the hi-hat pattern in measure 8.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

First system of musical notation, measures 1-2. The Gtr., Vln., and Bass parts play sustained notes. The Elec. Pno. part has a complex texture with many beamed notes. The Dr. part has a rhythmic pattern with eighth and sixteenth notes.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Second system of musical notation, measures 3-4. The Gtr., Vln., and Bass parts play sustained notes. The Elec. Pno. part has a complex texture with many beamed notes. The Dr. part has a rhythmic pattern with eighth and sixteenth notes.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

The first system of the musical score shows the initial entry of the instruments. The Guitar, Violin, and Bass parts are in treble and bass clefs respectively, playing a melodic line with eighth and quarter notes. The Electric Piano part consists of a few chords in the right hand and a single note in the left hand. The Drums part shows a rhythmic pattern with eighth notes and a snare drum hit.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

The second system of the musical score shows the instruments continuing their parts. The Guitar, Violin, and Bass parts are in treble and bass clefs respectively, playing a sustained note. The Electric Piano part consists of a few chords in the right hand and a single note in the left hand. The Drums part shows a rhythmic pattern with eighth notes and a snare drum hit.

B Twelve times
Solo ad lib (with Piano)

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

The first system of the score covers measures 1 through 4. The guitar and violin parts are identical, playing a half-note melody. The electric piano part consists of a sustained chord. The bass part plays a half-note line. The drum part features a steady eighth-note pattern.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

G sus4 Rhythm ad lib

The second system of the score covers measures 5 through 8. The guitar and violin parts play a continuous eighth-note melody. The electric piano part is silent. The bass part plays a continuous eighth-note line. The drum part features a complex eighth-note pattern with accents.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Score for the first system, measures 1 through 4. The instruments are Gtr., Vln., Elec. Pno., Bass, and Dr.

Gtr.: Measures 1-3 feature a sustained, tremolo-like texture. Measure 4 contains a triplet of eighth notes.

Vln.: Measures 1-3 feature a sustained, tremolo-like texture. Measure 4 contains a triplet of eighth notes.

Elec. Pno.: Measures 1-3 feature a sustained, tremolo-like texture. Measure 4 contains a triplet of eighth notes.

Bass: Measures 1-3 feature a sustained, tremolo-like texture. Measure 4 contains a triplet of eighth notes.

Dr.: Measures 1-3 feature a sustained, tremolo-like texture. Measure 4 contains a triplet of eighth notes.

Fill

Score for the second system, measures 5 through 8. The instruments are Gtr., Vln., Elec. Pno., Bass, and Dr.

Gtr.: Measures 5-7 feature a sustained, tremolo-like texture. Measure 8 contains a triplet of eighth notes.

Vln.: Measures 5-7 feature a sustained, tremolo-like texture. Measure 8 contains a triplet of eighth notes.

Elec. Pno.: Measures 5-7 feature a sustained, tremolo-like texture. Measure 8 contains a triplet of eighth notes.

Bass: Measures 5-7 feature a sustained, tremolo-like texture. Measure 8 contains a triplet of eighth notes.

Dr.: Measures 5-7 feature a sustained, tremolo-like texture. Measure 8 contains a triplet of eighth notes.

Fill

[E] Seven times

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Enter 3rd time

Enter 3rd time

This system contains the first five staves of the musical score. The guitar (Gtr.) and violin (Vln.) parts play a continuous eighth-note melody. The electric piano (Elec. Pno.) and bass (Bass) parts enter on the third measure of the system, indicated by the 'Enter 3rd time' annotation. The drums (Dr.) play a steady eighth-note pattern. The time signature is 13/8 and the key signature has one sharp (F#).

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains the next five staves of the musical score. The instrumentation remains the same as the first system. The guitar and violin continue their eighth-note melody. The electric piano and bass continue their accompaniment, and the drums maintain their eighth-note pattern. The time signature is 13/8 and the key signature has one sharp (F#).

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Sanctuary

Ad lib solos: when Bass plays E - B Ionian
 when Bass plays C - E Super Locrian
 when Bass plays A - A Symmetrical
 when Bass plays F# - F# Lydian

by JOHN McLAUGHLIN

A $\text{♩} = 80 (\text{♩} = \text{♩} \text{ } ^3)$
 Two times

Guitar *p*

Violin *p* Tacet 1st time

Electric Piano *p*

Bass *p*

Drums *pp*

B

Gtr. *mp*

Vln. *mp*

Elec. Pno. *p*

Bass *p*

Dr. *p*

* Snare Drum plays freely, accenting the last beat of every other bar.

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Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Sua - - - - -

Score for the first system, measures 1-2.

Gtr. (8va) *mf*

Vln. *mf*

Elec. Pno. *mp*

Bass *mp*

Dr. *mp*

Score for the second system, measures 3-4.

Gtr. (8va) *mp* *loco*

Vln. *mp*

Elec. Pno.

Bass

Dr.

To Coda 

First system of music (measures 10-14) in 4/4 time. The score includes staves for Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The guitar and violin parts feature long, sustained notes. The electric piano and bass parts have a steady eighth-note accompaniment. The drums play a simple pattern of eighth notes. The system concludes with a Coda symbol.

Second time D. S.  al Coda 

Second system of music (measures 15-19) in 4/4 time. The score includes staves for Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The guitar and violin parts feature eighth-note patterns. The electric piano and bass parts have a steady eighth-note accompaniment. The drums play a simple pattern of eighth notes. The system concludes with a Coda symbol.

Gtr. 

 Vln. 

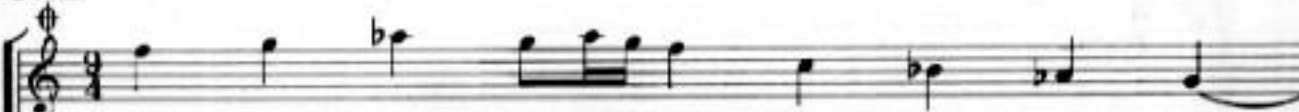
 Elec. Pno. 

 Bass 

 Dr. 

Repeat **B** (except last two bars)
 Guitar plays Piano part
 Violin plays middle voice of Piano part (as in **A**)
 Keyboard (Synthesizer) plays solo ad lib

Coda

Gtr. 

 Vln. 

 Elec. Pno. 

 Bass 

 Dr. 

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

cresc.

cresc.

cresc.

cresc.

cresc.

Open Country Joy

Ad lib solos: Fast section - Soloists are free to choose mode (B pedal).
Slow section - D Pentatonic Major

by JOHN McLAUGHLIN

$\text{♩} = 92$
Five times
D Rhythm ad lib

Guitar *mp*

Violin

Keyboard *mp* D Rhythm ad lib

Bass *mp*

Drums *mp* Brushes

Gtr. *(mp)* D $(\text{♩} = \text{♩})$ C C/B $(\text{♩} = \text{♩})$ Asus4 A

Vln. *mp* D C C/B Asus4 A

Kbd. *(mp)* D C C/B Asus4 A

Bass

Dr.

1.

Gtr. G G/F# Em11

Vln. G G/F# Em11

Kbd. G G/F# Em11

Bass

Dr.

Gtr. *p*

Vln.

Kbd. *p*

Bass

Dr. *fp* *mp*

2.

Gtr. Em11 Bsus4 B

Vln. Em11 Bsus4 B

Kbd. Em11 Bsus4 B

Bass

Dr. Sticks

Double time (♩ = 184)

Sva

Sua - - - Ad lib (solo 1st time)

Gtr.

Vln. Ad lib (solo 3rd time)

Kbd. Ad lib (solo 2nd time)

Bass

Dr.

Gtr.

Vln.

Kbd.

Bass

Dr.

Sua - - - Ad lib (solo 2nd time)

Gtr.

Vln. Ad lib (solo 1st time)

Kbd. Ad lib (solo 3rd time)

Bass

Dr.

Gtr. Vln. Kbd. Bass Dr.

The first system of musical notation features five staves. The guitar, violin, and keyboard staves are empty. The bass staff contains a rhythmic pattern of eighth and sixteenth notes. The drum staff shows a complex pattern of eighth and sixteenth notes with 'x' marks indicating specific drum hits.

Gtr. Vln. Kbd. Bass Dr.

The second system of musical notation is identical to the first, with empty staves for guitar, violin, and keyboard, and rhythmic patterns for bass and drums.

1. 2. 3. *Sua* *Sua*

Gtr. Vln. Kbd. Bass Dr.

The third system of musical notation includes a repeat sign and a third ending. The guitar, violin, and keyboard staves have a melodic line. The bass staff has a rhythmic pattern. The drum staff has a complex pattern of eighth and sixteenth notes. The first ending is marked '1. 2.' and the second ending is marked '3. Sua'.

Tempo I (♩ = 92)

Twelve times

D Rhythm ad lib

Gtr. *C G*

Vln. *D Solo ad lib*

Kbd. *D Rhythm ad lib C G*

Bass

Dr.

Gtr. *D C C/B Asus4 A*

Vln.

Kbd. *D C C/B Asus4 A*

Bass

Dr.

Gtr. *G G/F# Em11 Bsus4 B*

Vln.

Kbd. *G G/F# Em11 Bsus4 B*

Bass

Dr.

Resolution

by JOHN McLAUGHLIN

♩ = 76

Guitar * A/B♭ Play rhythm freely (with an eighth note feeling) B/B♭

Violin

Piano A/B♭ Play rhythm freely (with an eighth note feeling) B/B♭

Bass

Drums

Gtr. Bbm7

Vln.

Pno. Bbm7

Bass

Dr.

* In addition to the above instrumentation a Synthesizer doubles the Violin melody and a Rhythm Guitar doubles the right hand rhythm of the Piano.

First system of musical notation (Measures 1-3):

- Gtr.:** Chords $E\flat/B\flat$ (Measures 1-2) and $B\flat m7$ (Measure 3).
- Vln.:** Rests in all three measures.
- Pno.:** Treble and bass staves. Treble has whole notes $E\flat$ (M1), $B\flat$ (M2), and F (M3). Bass has eighth-note patterns: $E\flat$ (M1), $B\flat$ (M2), and F (M3).
- Bass:** Eighth-note patterns: $E\flat$ (M1), $B\flat$ (M2), and F (M3).
- Dr.:** Snare and hi-hat patterns. Snare hits on measures 1, 2, and 3. Hi-hat plays eighth-note patterns.

Second system of musical notation (Measures 4-6):

- Gtr.:** Chord $B/B\flat$ (Measures 4-6).
- Vln.:** Rests in all three measures.
- Pno.:** Treble and bass staves. Treble has whole notes B (M4), $B\flat$ (M5), and F (M6). Bass has eighth-note patterns: B (M4), $B\flat$ (M5), and F (M6).
- Bass:** Eighth-note patterns: B (M4), $B\flat$ (M5), and F (M6).
- Dr.:** Snare and hi-hat patterns. Snare hits on measures 4, 5, and 6. Hi-hat plays eighth-note patterns.

Gtr.

Vln.

mf

Pno.

A/B $\flat$ B/B $\flat$

Bass

Dr.

Gtr.

Vln.

B $\flat$ m7

Pno.

Bass

Dr.

Gr. Vln. Pno. Bass Dr.

E $\flat$ /B $\flat$ *B $\flat$ m7*

Gr. Vln. Pno. Bass Dr.

Gr. Vln. Pno. Bass Dr.

B/B $\flat$

Gr. Vln. Pno. Bass Dr.

8va

Gtr.

Vln.

Pno. A/B $\flat$

Bass

Dr.

Measures 1-2 of the first system. The guitar and violin parts feature a long, sustained note in the first measure, followed by a melodic line in the second measure. The piano, bass, and drums provide a rhythmic accompaniment. The piano part is marked with a chord change from A to B $\flat$ between measures 1 and 2.

(8va)

Gtr.

Vln.

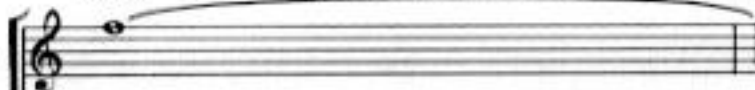
Pno. B/B $\flat$

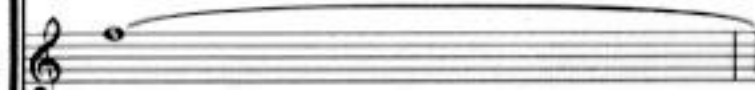
Bass

Dr.

Measures 3-4 of the second system. The guitar and violin parts continue the melodic line from the first system. The piano, bass, and drums provide a rhythmic accompaniment. The piano part is marked with a chord change from B to B $\flat$ between measures 3 and 4.

(Sua)

Gtr. 

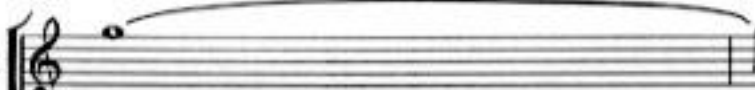
Vln. 

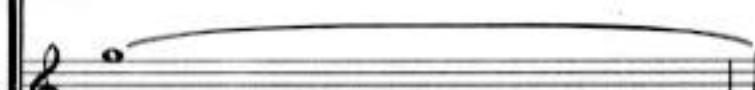
Pno. 
Bbm7

Bass 

Dr. 

(Sua)

Gtr. 

Vln. 

Pno. 
Eb/Bb

Bass 

Dr. 

Dream

Ad lib solos: 15
4 - F Dorian

15
10 - A Dorian

15
8 - A Dorian (except last page)

by JOHN McLAUGHLIN

$\text{♩} = 80$ Five times

Guitar *mp*

Violin *mp*

Electric Piano *mp*

Bass *mp*

Drums *mp*

Gtr. Solo ad lib

Vln.

Elec. Pno.

Bass

Dr.

Gtr. *Background ad lib*

Vln. *Solo ad lib*

Elec. Pno.

Bass

Dr.

Measures 1-4 of the first system. The guitar and violin parts are marked 'Background ad lib' and 'Solo ad lib' respectively. The electric piano, bass, and drums provide a steady accompaniment.

Gtr. *Background ad lib*

Vln. *Solo ad lib*

Elec. Pno.

Bass

Dr.

Measures 5-8 of the second system. The guitar and violin parts are marked 'Background ad lib' and 'Solo ad lib' respectively. The electric piano, bass, and drums provide a steady accompaniment.

Gtr. *mf*

Vln. *mf*

Elec. Pno. *mf*

Bass *mf*

Dr. *mf*

Gtr. $\text{♩} = 360$

Vln.

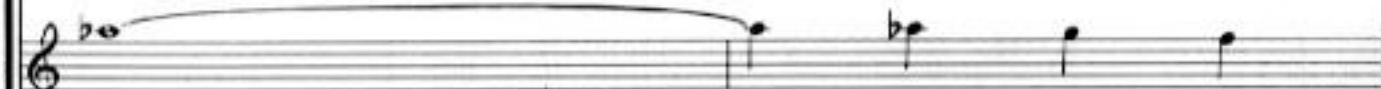
Elec. Pno. Solo ad lib

Bass

Dr.

(8va) -----

Gtr. 

Vln. 

Pno. 

Bass 

Dr. 

(8va) -----

Gtr. 

Vln. 

Pno. 

Bass 

Dr. 

Three times

Gtr. *f*

Vln. *f*

Elec. Pno. *f*

Bass *f*

Dr. *f*

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr. Vln. Elec. Pno. Bass Dr.

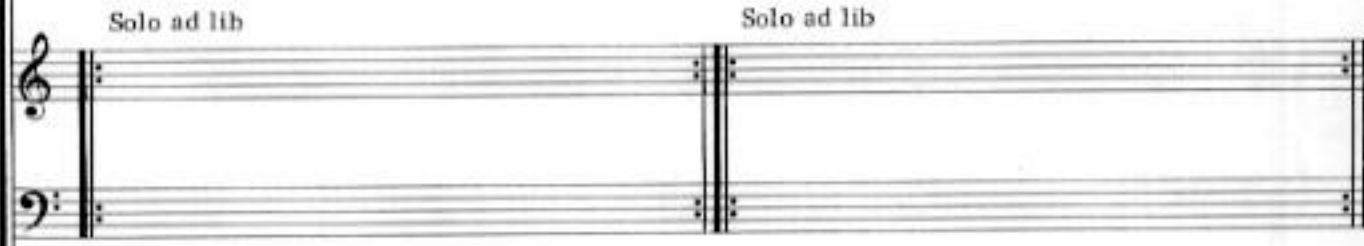
D E D E D

Gtr. Vln. Elec. Pno. Bass Dr.

Em¹¹

Gtr. 

Vln.  Background ad lib

Elec. Pno.  Solo ad lib

Bass 

Dr. 

Gtr.  Two times

Vln.  Two times

Elec. Pno.  D E D E D E D E D E

Bass 

Dr. 

Gtr. Vln. Elec. Pno. Bass Dr.

D E D E D

Gtr. Vln. Elec. Pno. Bass Dr.

E

$\text{♩} = 240$

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Solo ad lib

Ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Background ad lib

The musical score for 'Svea' is written for five instruments: Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The tempo is marked as 360 (♩ = 360). The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into two main sections: 'Solo ad lib' and 'Svea'. The 'Solo ad lib' section is marked with a double bar line and a repeat sign. The 'Svea' section begins with a key signature change to one sharp (F#) and a time signature change to 12/8. The guitar part features a melodic line with a 4-measure rest. The violin part features a melodic line with a 4-measure rest. The electric piano part features a melodic line with a 4-measure rest. The bass part features a melodic line with a 4-measure rest. The drums part features a melodic line with a 4-measure rest.

The musical score for 'Three times' is arranged for five instruments: guitar, violin, electric piano, bass, and drums. The piece is in 4/4 time and features a key signature of one sharp (F#). The guitar and violin parts play a melodic line consisting of eighth and sixteenth notes, with a final half-note chord. The electric piano part provides a harmonic accompaniment with a series of chords. The bass line is a simple eighth-note pattern. The drums play a steady eighth-note pattern with a snare drum on the second and fourth beats.

Three times

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr. Vln. Elec. Pno. Bass Dr.

D E D E D

Gtr. Vln. Elec. Pno. Bass Dr.

E

Eternity's Breath

Ad lib solos: C# Dorian (C Mixolydian in short cadenza)

Words and Music by
JOHN McLAUGHLIN

Freely As fast as possible

Voice

Guitar

Baritone Violin

Organ

Bass

Drums

Violin 1

Violin 2

Cello

Voice

Gtr.

Bar.Vln.

Organ

Bass

Dr.

Vln. 1

Vln. 2

Cello

Short cadenza

Short cadenza

Sustained cymbal & gong

(crash)

Solo ad lib

$\text{♩} = 164$
Sing 4th, 5th and 8th cycles only

Voice *mf* Oh Lord Su - preme, — Su - preme, —

Gtr. Play 1st and 2nd cycles only *mf*

Gtr. Play 3rd cycle only *mf*

Gtr. (alternate) Play 6th cycle only *mf*

Bar. Vln. Play 3rd cycle only *mf*

Bar. Vln. (alternate) Play 6th cycle only *mf*

Organ

Bass

Dr.

Vlns. 1, 2

Cello

Vlns. 1, 2 (alternate) (Play 7th and 8th cycles only)

A Cello (alternate) (Play 7th cycle only)

B (Play 8th cycle only)

* On 1st cycle, Organ, Bass, Drums, Violins 1 and 2, and Cello are tacet for four bars.

** Voice, Guitar, Organ, Bass and Drums only on fade.

♩ = 240

* Gtr.

* Vln.

Elec. Pno.

Bass

Dr.

* Guitar and Violin ad lib several times (E Dorian), play written notes several times, then ad lib until the end, Beginning with the last ad lib section all instruments rit. and *dim.* and end on the Em9 chord.

Sing 2nd, 4th, 5th and 8th cycles only

Voice: let me ful - fill thy will,

Gtr.: 3

Gtr.: 3

Gtr. (alt.): 3

Bar. Vln.: 3

Bar. Vln. (alt.): 3

Organ: Enter 1st cycle, play throughout

Bass: Enter 1st cycle, play throughout

Dr.: Enter 1st cycle, play throughout

Vlns. 1 & 2: Play 3rd cycle only

Cello: Play 3rd cycle only

Vlns. 1 & 2 (alt.): 3

Cello (alt.): 3

A: 3

B: 3

1.-7.

Voice: let me ful - fill thy will.

Gtr. (3)

Gtr. (alt.) (3)

Bar. Vln.

Bar. Vln. (alt.)

Organ (3)

Bass (3)

Dr. (3)

Vlns. 1/2

Cello

Vlns. 1/2 (alt.)

A Cello (alt.)

B

Enter 6th cycle *mf*

*Enter 6th cycle

* The alternate Cello part is written on 2 staves (A and B). The figure begins on the B line but continues on the A line. At the end of the figure the sustained high "C" continues on the B line.

8.

Voice

thy will.

Gtr.

Gtr.

Gtr. (alt.)

Bar. Vln.

Bar. Vln. (alt.)

Organ

Bass

Dr.

Vlns. 1 2

Cello

Vlns. 1 2 (alt.)

A Cello (alt.) B

Violin *mf accel.*

Piano *mf*

Bass

Drums

$\text{♩} = 136$

Vln.

Pno. *mf*

Bass *mf*

Dr. *mf*

Vln.

Pno.

Bass

Dr.

will. Sing 2nd, 4th and 5th cycles only

mf Let me ful - fill thy

Sing 3rd, 4th and 5th cycles only

mf Not mine but thine.

E♭ Alto Saxophone

Enter 1st cycle, play throughout

mf

Trumpets 1/2

Enter 1st cycle, play throughout

mf

Guitar

* Enter 2nd cycle. Beginning 5th cycle, play solo ad lib

mf

Violin

Enter solo ad lib at end of guitar solo

mf

Piano

Enter 1st cycle, play throughout

mf

Bass

Enter 1st cycle, play throughout

mf

Drums

Enter 1st cycle, play throughout

mf

* During Violin solo, Guitar plays written notes.

Sing 3rd and 4th cycles only

Voice

will,

Let me ful - fill thy

Sing 4th cycle only

Not mine but thine,

E♭ Alto Sax.

B♭ Tpts. 1
2

Gtr.

Vln.

Pno.

Bass

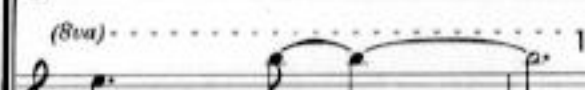
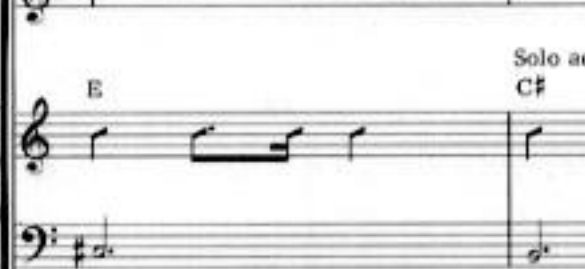
Dr.

will, Let me ful - fill thy

Not mine but thine,

Guitar *mf* *Sua*
 Baritone Violin *mf* *Sua*
 Piano *mf* E C# G#
 Bass *mf*
 Drums *mf*
 Violins 1/2

Gtr. *(Sua)*
 Bar. Vln. *(Sua)*
 Pno. B D F
 Bass
 Dr.
 Vlns. 1/2

(Sua) 1
 Gtr. 
 ar. Vln. 
 Pno. 
 Bass 
 Dr. 
 Vlns. 1/2 

Gtr. 
 ar. Vln. 
 Pno. 
 Bass 
 Dr. 
 Vlns. 1/2 

End solo ad lib

Play 2nd time only
Sea

Gtr.

Bar,Vln.

Pno.

Bass

Dr.

Vlns. 1, 2

mf

1. 2. *D. S. ½ and fade*

Gtr.

Bar,Vln.

Pno.

Bass

Dr.

Vlns. 1, 2

Lila's Dance

111

by JOHN McLAUGHLIN

Freely

Piano solo

The piano solo is written in 14/8 time. The right hand features a melodic line with various accidentals (flats and sharps) and a final measure with a fermata. The left hand provides a steady bass line with eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

A ♩ = 276

Flute

Guitar

Electric Violin

B♭ Trumpets 1/2

Electric Piano

Bass

Drums

Violins 1/2

Cello

Section A begins at a tempo of 276 beats per minute. The score is for a full orchestra. The Flute, Electric Violin, B♭ Trumpets 1/2, Violins 1/2, and Cello parts are silent, indicated by a whole rest. The Guitar, Electric Piano, Bass, and Drums parts enter. The Guitar and Electric Piano play a melodic line with a fermata. The Bass plays a simple eighth-note pattern. The Drums play a complex rhythmic pattern with various accents and rests. The section ends with a double bar line and a repeat sign.

[B]

Fl. *mf*

Gtr. *mf*

Elec. Vln. *mf*

Elec. Pno. *mf*

Bass *mf*

Dr. *mf*

Vlns. 1/2 *mf*

Cello *mf*

The musical score for section B is written for eight instruments: Flute, Guitar, Electric Violin, Electric Piano, Bass, Drums, Violins 1/2, and Cello. The time signature is 14/8. The Flute, Guitar, Electric Violin, and Violins 1/2 parts are in treble clef, while the Electric Piano, Bass, and Cello parts are in bass clef. The Drums part is in a standard drum notation. The dynamic marking *mf* (mezzo-forte) is indicated for most parts. The section begins with a box labeled [B] and ends with a double bar line.

Repeat **[A]** (tutti) Violin solo
Repeat **[B]**

[C] Enter after Guitar ad lib solo - Last time superimpose [A] Guitar pattern

Gtr. *f*

Elec. Vln. *f* Enter after Guitar ad lib solo

Bb Tpts. 1 2

Bass *mf* Enter 1st time

Dr. *mf* Enter 2nd time

Gtr.

Elec. Vln.

Bb Tpts. 1 2 *f*

Bass

Dr.

Repeat [B]

Repeat [A]

Piano solo *mf* *rit.* *p*

Freely

Pastoral

125

$\text{♩} = 148$ Two times

Ad lib solos: E Dorian

by JOHN McLAUGHLIN

[A] Enter 1st cycle

Guitar *mp* Enter 2nd cycle

Baritone Violin *mf*

Violin 1 Play last time only

Violin 2 Play last time only

Cello Play last time only

[B]

Gtr.

Bar. Vln.

Vln. 1 *mf* Solo ad lib

Vln. 2 *mf* Solo ad lib

Cello *mf* Solo ad lib

Repeat [A] [B] two times (Guitar and Baritone Violin enter together)
Repeat [A] (with String Trio)

[C] $\text{♩} = 50$

Gtr.

Bar. Vln.

Vln. 1 *Cadenza (ad lib)

Vln. 2

Cello

*Cadenza is based on a selection of modes predetermined by the soloist.

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Faith

by JOHN McLAUGHLIN

A $\text{♩} = 248$ *Three times*
Play three times

Guitar *mf*

Violin

Piano *Play three times*
R.H. *R.H.* *L.H.* *mf* *L.H.* *sim.*

Bass *Play 2nd and 3rd times (ad lib)*
mp

Drums *Play 3rd time only*
pp

Gtr.

Vln.

Pno.

Bass

Dr. *mf*

Gtr. B

Vln.

Pno.

Bass

Dr.

Measures 1-4 of the first system. The guitar part begins with a barre and a key signature change to B major, indicated by the 'B' in a box. The piano and bass parts have melodic lines, and the drums have a complex rhythmic pattern with many sixteenth notes.

Gtr.

Vln.

Pno.

Bass

Dr.

Measures 5-8 of the second system. The guitar part continues with a melodic line. The piano and bass parts have melodic lines, and the drums have a complex rhythmic pattern with many sixteenth notes.

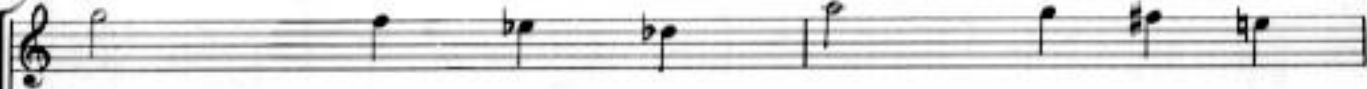
Gtr. 

Vln. 

Pno. 

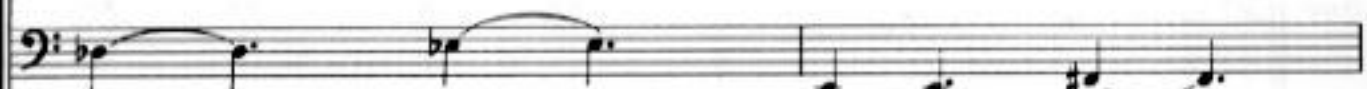
Bass 

Dr. 

Gtr. 

Vln. 

Pno. 

Bass 

Dr. 

Gtr. Vln. Pno. Bass Dr.

This system contains measures 1 through 4 of the piece. The guitar (Gtr.) and violin (Vln.) parts are in treble clef with a key signature of one sharp (F#). The piano (Pno.) part is in grand staff (treble and bass clefs). The bass part is in bass clef. The drums (Dr.) part is on a single staff with a double bar line at the beginning. The music features a mix of eighth and quarter notes, with some measures containing triplets and accents.

Gtr. Vln. Pno. Bass Dr.

This system contains measures 5 through 8 of the piece. The instrumentation remains the same as the first system. The guitar and violin parts continue with their melodic lines. The piano part features more complex phrasing with slurs and ties. The bass part maintains a steady rhythmic pattern. The drums part includes a triplet in measure 6 and a more active pattern in measure 7.

Gtr.

Vln.

Pno.

Bass

Dr.

Gtr.

Vln.

Pno.

Bass

Dr.

C Guitar cadenza in A

[D] ♩ = 672

E♭ Alto Saxophone
 B♭ Trumpets 1/2
 Guitar
 Organ
 Bass
 Drums
 Violins 1/2

mp
 mp
 mf
 mf

E♭ Alto Sax.
 B♭ Tpts. 1/2
 Gtr.
 Organ
 Bass
 Dr.
 Vlns. 1/2

If I Could See

Words and Music by
JOHN McLAUGHLIN

mf $\text{♩} = 176$

Voice

If I could see with - in _____ my heart _____
Ah, _____

B♭ Trumpets 1/2

B♭ Flugelhorn

Horn in F

Organ

p

Bass

p

Play second time only

Drums

mf

Violins 1/2

mf div.

Cello

mf

Be Happy

Ad lib solos: G Pentatonic Minor

by JOHN McLAUGHLIN

$\text{♩} = 144$

Guitar

Violin

Bass

Drums

mf

f

8va

(8va)

Gtr.

Vln.

Bass

Dr.

* Between each statement of melody, Guitar and Violin trade 16's, then 8's, then 4's, then 2's, then 1's for ad lib solos (melody, Guitar 16, melody, Violin 16, melody, Guitar 8, etc.)
Guitar doubles Bass when not playing solo; Violin tacet when not playing solo; Bass and Drums play above statement throughout.

Voice

I would see that the Lord of the u - ni -

ah,

B♭ Tpts. 1, 2

B♭ Flghn.

Hn. in F

Organ

Bass

Dr.

Vlins. 1, 2

Cello

Voice

verse lives there and in all,

ah,

1.

B♭ Tpts. 1, 2

B♭ Flghn.

Hn. in F

Organ

Bass

Dr.

Vlins. 1, 2

Cello

2.

Voice

B $\flat$ Tpts. 1/2

B $\flat$ Flghn.

Hn. in F

Organ

Bass

Dr.

Vlms. 1/2

Cello

Voice

B $\flat$ Tpts. 1/2

B $\flat$ Flghn.

Hn. in F

Organ

Bass

Dr.

Vlms. 1/2

Cello

Earth Ship

Ad lib solos: A Aeolian

Words and Music by
JOHN McLAUGHLIN

* [A]

$\text{♩} = 88$

Voice

Flute

Guitar

Guitar (alternate)

Electric Violin

Electric Violin (alternate)

Electric Piano

Bass

Drums

Violins 1/2

Cello

Violins 1/2 (alternate)

Cello (alternate)

Play 6th and 7th cycles (solo ad lib) only

Play 4th, 13th and 17th cycles - Solo ad lib on 10th, 11th and 12th cycles

Play 8th and 15th cycles only

Play 4th, 13th and 17th cycles only

Play 8th and 15th cycles only

Enter 1st cycle, play throughout

Enter 3rd cycle, play throughout

Enter 2nd cycle, play throughout

Play 2nd, 3rd and 12th cycles only

Play 2nd, 3rd and 12th cycles only

Play 15th and 17th cycles only

Play 15th and 17th cycles only

* [A] = cycles 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 15 and 17.
(1 cycle = 1 measure)

Opus I

by JOHN McLAUGHLIN

$\text{♩} = 148$

Violin 1

Violin 2

Viola

Cello

mf

mf

p

cresc.

mp

Vln. 1

Vln. 2

Vla.

Cello

p

pp < ff

p

A²

Sing 5th, 9th and 14th cycles only

Voice *ap*

Peace in the heart of the lov - er.
 Love in the heart of the joy - ful.
 Joy in the heart of the giv - er.

Fl.

Play 5th, 14th and 18th cycles only

(8va)

Gtr.

Play 9th and 16th cycles only

(8va)

Gtr.
(alt.)

Play 5th, 14th and 18th cycles only

Elec.
Vln.

Play 9th and 16th cycles only

Elec.
Vln.
(alt.)Elec.
Pno.

Bass

Dr.

Vlns.¹₂

Cello

Play 14th and 16th cycles only

div.

Vlns.¹₂
(alt.)

Play 14th and 16th cycles only

Cello
(alt.)

* A² = cycles 5, 9, 14, 16 and 18.
 (suggested fade on 18th cycle)

Vital Transformation

Ad lib solos; F# Symmetrical or F# Dorian

by JOHN McLAUGHLIN

Musical score for "Seven times" by The Beatles. The score is for Guitar, Violin, Keyboard, Bass, and Drums. It features a 9/8 time signature and a tempo of 276. The music is in G major. The guitar part has a melodic line with a repeat sign. The violin part has a melodic line with a repeat sign. The keyboard part has a melodic line with a repeat sign. The bass part has a melodic line with a repeat sign. The drums part has a complex rhythmic pattern with triplets and accents.

A Twelve times

The musical score for 'Twelve times' is written for five instruments: guitar (Gtr.), violin (Vin.), keyboard (Kbd.), bass, and drums (Dr.). The score is in 2/4 time and features a key signature of one sharp (F#). The guitar part is in the treble clef and plays a melodic line with eighth and sixteenth notes. The violin part is also in the treble clef and plays a similar melodic line. The keyboard part is in the grand staff (treble and bass clefs) and plays a rhythmic accompaniment with eighth and sixteenth notes. The bass part is in the bass clef and plays a rhythmic accompaniment with eighth and sixteenth notes. The drums part is in the bass clef and plays a rhythmic accompaniment with eighth and sixteenth notes. The score is marked with a forte (f) dynamic and includes various musical notations such as slurs, ties, and accents.

B

8va

Gtr.

Vln.

Kbd.

Bass

Dr.

Measures 1-4 of system B. The guitar and violin parts are marked *8va*. The keyboard part features sustained chords in the right hand and a moving bass line in the left hand. The bass and drums provide a rhythmic foundation.

(8va)

loco

mp

Gtr.

Vln.

Kbd.

Bass

Dr.

Measures 5-8 of system B. The guitar and violin parts are marked *(8va)* and *loco*. The keyboard part features sustained chords in the right hand and a moving bass line in the left hand. The bass and drums provide a rhythmic foundation. The dynamic *mp* is indicated for the guitar, violin, and keyboard parts.

You Know, You Know

Ad lib solos; E Dorian or E Pentatonic Minor

by JOHN McLAUGHLIN

$\text{♩} = 66$ Enter 1st time; play throughout

Guitar *mp*

Violin Enter 5th time; play ad lib (background fill) 14th-17th times *mp*

Electric Piano Enter 1st time; play solo ad lib 5th-17th times *mp*

Bass Enter 3rd time; play throughout *mp*

Drums Enter 4th time (solo ad lib); play as written 5th-17th times *mp*

1.-12., 14.-16. 13.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

*  is a non-pitched rhythmic accent.

Gtr. *gradual cresc.*

Vln. *gradual cresc.*

Kbd. *gradual cresc.*

Bass *gradual cresc.*

Dr. *gradual cresc.*

Gtr. *f* Two times

Vln. *f*

Kbd. *f*

Bass *f*

Dr. *f*

C F# Solo ad lib

Gtr.

Vln.

Kbd. F# Rhythm ad lib

Bass

Dr.

Repeat **A** Guitar and Keyboard
play as written
Violin solo ad lib

Repeat **B**

D Repeat and fade

F# Rhythm ad lib

Gtr.

Vln.

Kbd. F# Solo ad lib

Bass

Dr.

On The Way Home To Earth

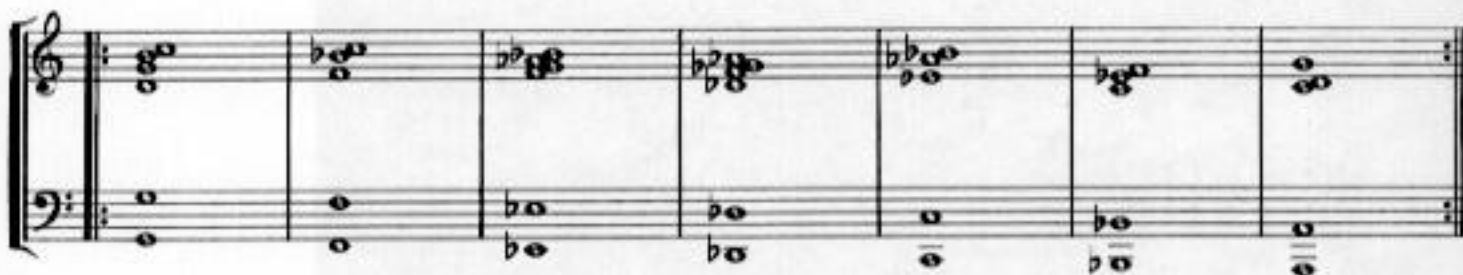
by JOHN McLAUGHLIN

A ♩ = 304

Guitar (with frequency shifter) and Drums play an ad lib duet. After approximately $2\frac{1}{2}$ minutes, the Bass enters while the Guitar (without frequency shifter) and Drums vamp on and around a C pedal.

B ♩ = 138

Approximately one minute after entry of the Bass, the orchestra gradually makes its entrance, using the chords spelled out below. The interested student is encouraged to experiment with the use of different instruments playing the voicings. I myself used three strings, four horns (two reeds and two brass), Synthesizer and Tubular Bells.



NOTE: The tempos are not related, for when correctly played, one will notice the creation of tension and its release as the slow tempo gradually envelops the fast.

17.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec.
Pno.

Bass

Dr.

Gtr.

Vln.

Elec.
Pno.

Bass

Dr.

Gtr. 

Vln. 

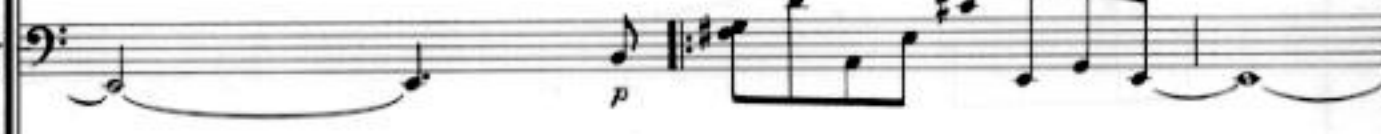
Elec. Pno. 

Bass 

Dr. 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Solo ad lib
(mp)

1.-5. | 6.

Gtr. *mf*

Vln. *mf*

Elec. Pno. *mp*

Bass *mp*

Dr.

Gtr. *f*

Vln. *f*

Elec. Pno. *f*

Bass *f*

Dr. *f*





Music must serve a purpose; it must be a part of something larger than itself, a part of humanity.

I am a man first, an artist second. As a man, my first obligation is to the welfare of my fellow men. I will endeavour to meet this obligation through music – the means which God has given me – since it transcends language, politics and national boundaries. My contribution to world peace may be small, but at least I will have given all I can to an ideal I hold sacred.

PABLO CASALS







Our sages developed music from time immemorial
For the mind to take shelter in that pure being
Which stands apart from the body and mind as one's true self.
Real music is not for wealth
Not for honours
Or even for the joys of the mind
But as a path for realization and salvation.
This is what I truly feel.

ALI AKBAR KHAN